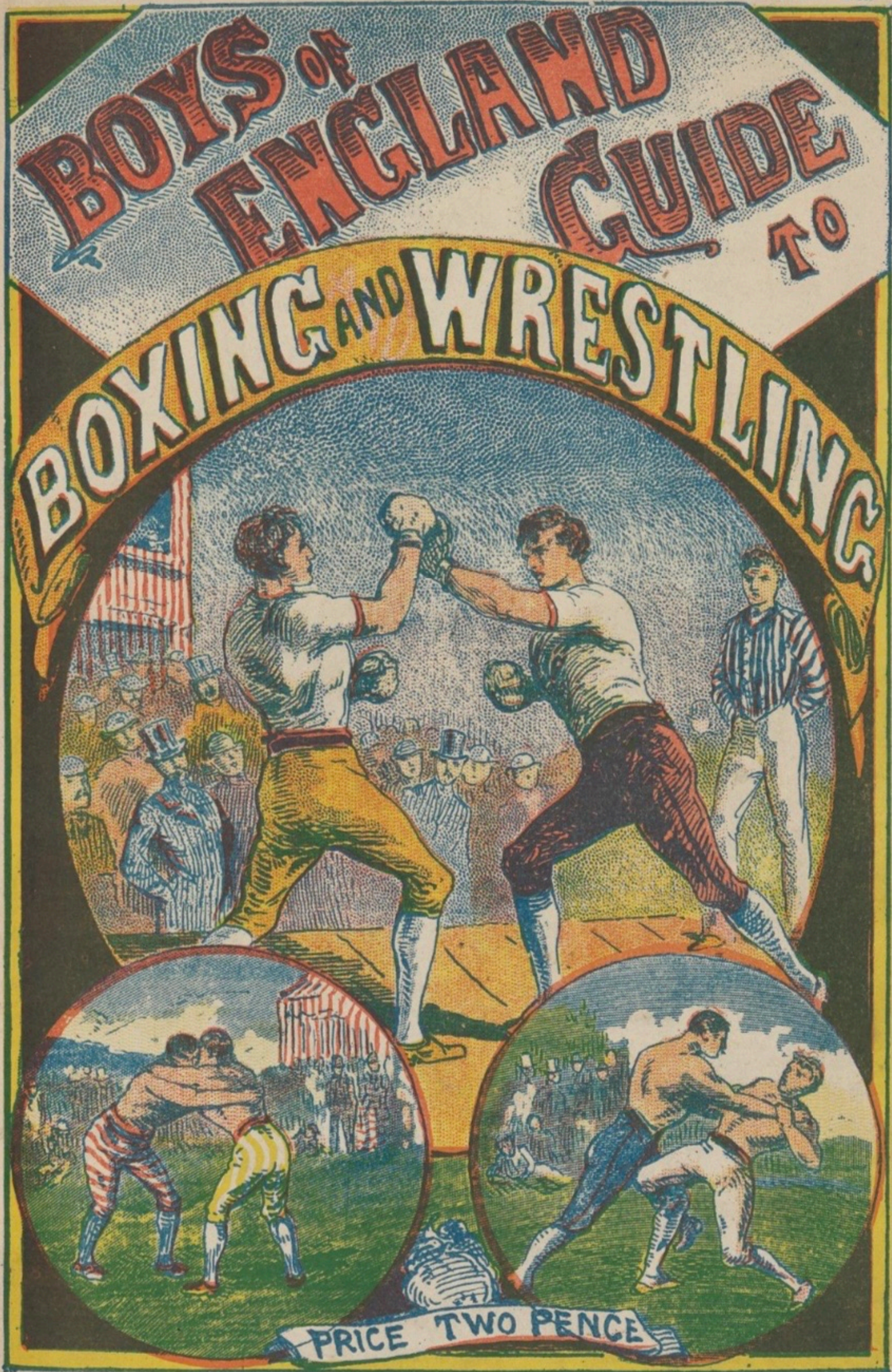
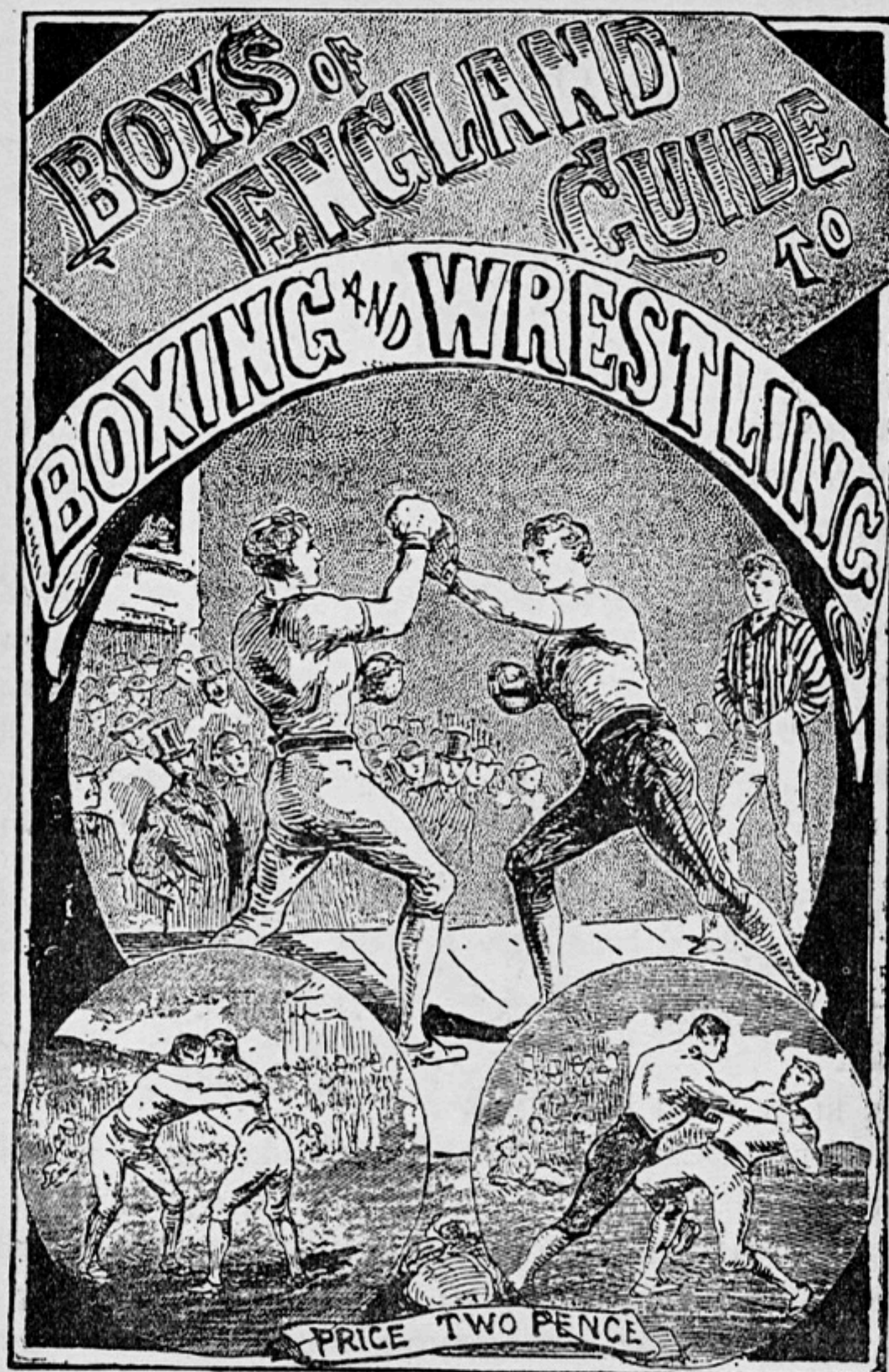


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BOYS OF ENGLAND OFFICE AND ALL BOOKSELLERS.



BOXING AND WRESTLING.

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BOXING AND WRESTLING.

Introduction.

BOXING, or the science of attack and defence with the fists, is an art of very ancient date. The fists were the first weapons man possessed, and probably, at the first, an encounter was simply a trial of endurance; but then some one found out that it was possible to stop or parry a blow, and so boxing or fisticuffs became an art of self-defence.

The ancient Greeks and Romans boxed in their amphitheatres, but their boxing gloves were of very hard leather with metal plates, so that a prize fight in those days, when boxers wore the *cestus* as the Romans called it, was a very serious affair indeed, death being very frequently the finish of a fight.

Well, as every schoolboy knows, the Romans came over to this island of Britain, and conquered it. After their fashion they erected their theatres in various parts of the island, and held their gladiatorial games; and it is more than probable that the fighting of Roman gladiators with the *cestus* first gave the inhabitants of this island a taste for the manly exercise of boxing, which still flourishes, in spite of all attempts to put it down.

It must be understood at the beginning that we are not advocates for a revival of the prize ring, with the scenes of brutality that too frequently accompanied prize fights; but self-defence is indeed essential to the safety of man and boy.

Now there is a saying, no less old than true, that "if a thing is worth doing, it is worth doing well." If self-defence be at all requisite—if it tend to the protection of life or property—then it is worth acquiring properly, with all the art it will admit of. A man's bare hand is his natural weapon, it hangs by his side ready at all times for his protection: so if he is to use that weapon, he may as well learn how to do it effectually and skilfully.

BRITISH BOXING.

LITTLE is known of Boxing as a science before the year 1700. Sir Thomas Parkyns, who wrote the first book in the English language on wrestling (published in 1712), added a few words on boxing, as it was understood by him; but from his book we gather that it was more of the character of a rough-and-tumble fight, in which each man tried to damage his antagonist as much as possible, than a display of skill in attack and defence.

Sir Thomas advises his readers to soap their hair if it is long, so as to prevent the adversary getting a firm hold of it; and he also shows how you may force your thumbs into the adversary's eyes, and how you may prevent his paying you that delicate attention; from which it would appear that "gouging" is not entirely an American invention. At all events, according to Parkyns, it was common enough in Nottinghamshire, and probably in other parts of England, 170 years ago.

But in the year 1740, a fighting man named Figg, having acquired some little money, established a theatre for exhibitions of "the manly art of self-defence," in London. His theatre was in a field on the north side of the Road to Tyburn—according to an old map it must have been where Rathbone Place now is. It is also recorded that the nobility and gentry who patronised him, disliking the name of "Tyburn Road"—Tyburn being the place where criminals were hanged—insisted that the thoroughfare should be known as the Oxford Road; hence, at the present time, it is known as Oxford Street.

About the same period there was a celebrated boxer named Broughton, who is credited with the invention of boxing gloves, encounters having hitherto been conducted with naked fists. Broughton was champion of England for eighteen years, defeating all who challenged his title.

Then came other luminaries, of whom little is known, till in 1795, John Jackson became champion. This renowned and skilful professor of the art gave lessons to many very celebrated persons, including Lord Byron the poet, Shaw the Life Guardsman, and the Prince Regent, afterwards King George IV.

Jackson was about the first to demonstrate how very useful a man's legs were in boxing—as in avoiding blows, etc. Before his time there seems to have been little notion of avoiding a hit by stepping back—if the boxer could not parry it with his arms, he took it on his head or body.

The early part of the present century was the palmy era of prize fighting. In 1817, the Grand Duke Nicholas, afterwards Czar of Russia, witnessed a fight for the championship, and shook hands with the victor. Encounters at Moulsey and elsewhere were patronised by the highest and the lowest in the land; but after a time public taste turned, the practice was declared illegal, and the prize ring came under the ban of the law.

But although prize fighting has fallen—and most deservedly—into disrepute, many persons practise boxing for exercise and amusement; and a fine exercise it is when carried on properly.

POSITION OF THE BODY.

THIS is the first thing to be considered by one who begins boxing, and it is a matter of the greatest consequence. The equilibrium of the body must be maintained against opposing force. The maintenance of the equilibrium depends in the first place upon a proper distance between the feet; the left leg should be carried some distance in front

of the right—how far depends upon the stature of the boxer, but about eighteen inches will be the distance for a man of average height. The left foot being advanced, the left side and left arm are of course brought forward. The left foot should be kept pointing straight forward to the adversary; the right turned out a little, but not much, the heel being slightly raised from the ground. The knees slightly bent, the body erect, and the weight disposed as evenly as possible on both feet; the head to be kept back as much as possible, and turned a little to the right, and the eyes fixed upon those of the adversary. The object of turning the head is that both eyes may not be struck by one blow.

The fists are formed by laying the tips of the fingers in the principal cavity of the palm formed by shutting the hand. The thumb is then laid over the first joint of the first finger, and its tip comes nearly up to the second joint of the second finger.

The right arm should be brought across the body in such a manner that the fist is about an inch below the left nipple; this position will enable you to guard what is termed "the mark," or the point of the body where the ribs begin to arch.

The left arm should be dropped by the side, with the shoulder well advanced; then the arm must be bent till the fore-arm is nearly at a right angle with the upper part, and the fist in a horizontal line with the elbow. (See our illustration, No. 1, where the two men are in position and ready to begin.)

Advancing is effected by making a step forward with the foot which is in front, and following it with that which is behind. Retreating is effected by stepping back with the hinder foot, and following it with that which is in front.

Give your antagonist as little time as possible to direct his aim. For this purpose, and to procure an opening, it is sometimes useful to confuse your antagonist by making feints where you do not intend to hit.

When you are not striking, it is advisable to keep the arms moving,

though not to their utmost distance, as it keeps them supple, and moreover enables you sometimes to throw in a blow unexpectedly.

The moment you see any part of your adversary's body exposed, hit at it, for it is of course an object to hit your adversary oftener than he hits you. But neither by your face nor your movements must you give your foe an inkling of *where* you intend to hit him.

BLOWS.

BLOWS should always be struck with the fist tightly clenched, so as to avoid any jar to the delicate bones and muscles of the hand. They should be struck as straight and as quickly as possible, remembering that straight blows come quicker than round-arm ones, because they have not so far to come; and they are stronger, because they come direct from the centre of gravity.

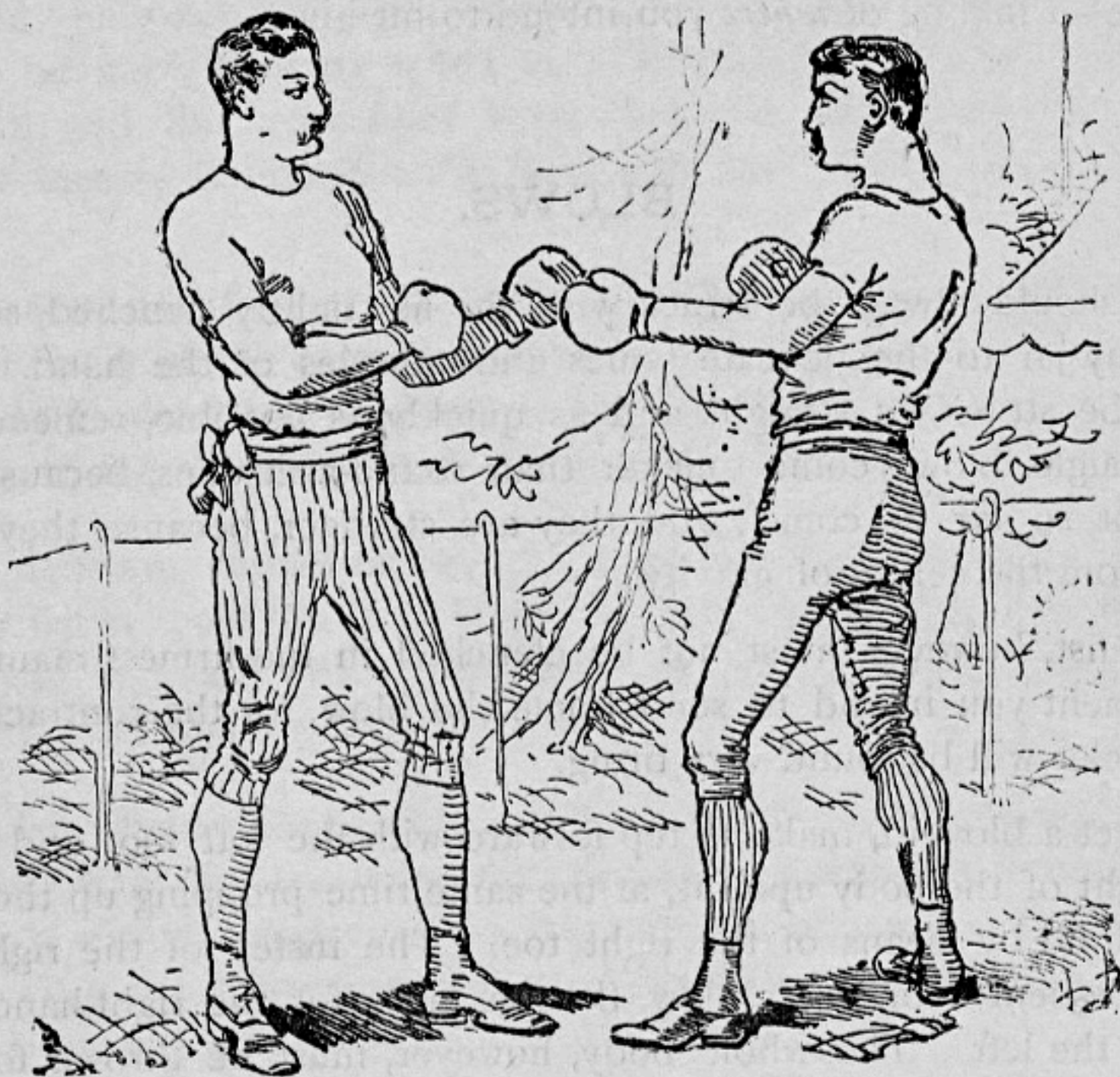
The fist, however, must not be clenched in the firmest manner till the moment you intend to send home the blow, for the contraction of the muscles will be found very tiring.

To get a blow in, make a step forward with the left foot and throw the weight of the body upon it, at the same time propping up the body from behind by means of the right toe. The instep of the right foot should be bent up at every blow, though more for the right-hand blow than for the left. The whole body, however, must be thrown forward when a blow is struck, as if your intention was to throw a weight off the shoulder of that fist with which you strike; at the same time you swing the hip and shoulder round with great velocity.

Many blows would be extremely dangerous to the adversary if firmly delivered with the naked fist, such as a blow under the ear, where there are arteries and veins of a large size, some of which are bringing blood from the heart to the head, and others carrying it back again. Now, if a man receives a blow on these vessels, part of the blood going from the heart to the head must be forced back, while the other part is driven on forcibly; similarly, part of the blood returning from the head to the heart is driven onwards too rapidly, while the other is forced back to

the head and brain. Thus the blood-vessels become overcharged, and dangerous results ensue.

Blows on the diaphragm ("the mark") and on the stomach are also hurtful, and those who box for pastime and exercise should avoid such.

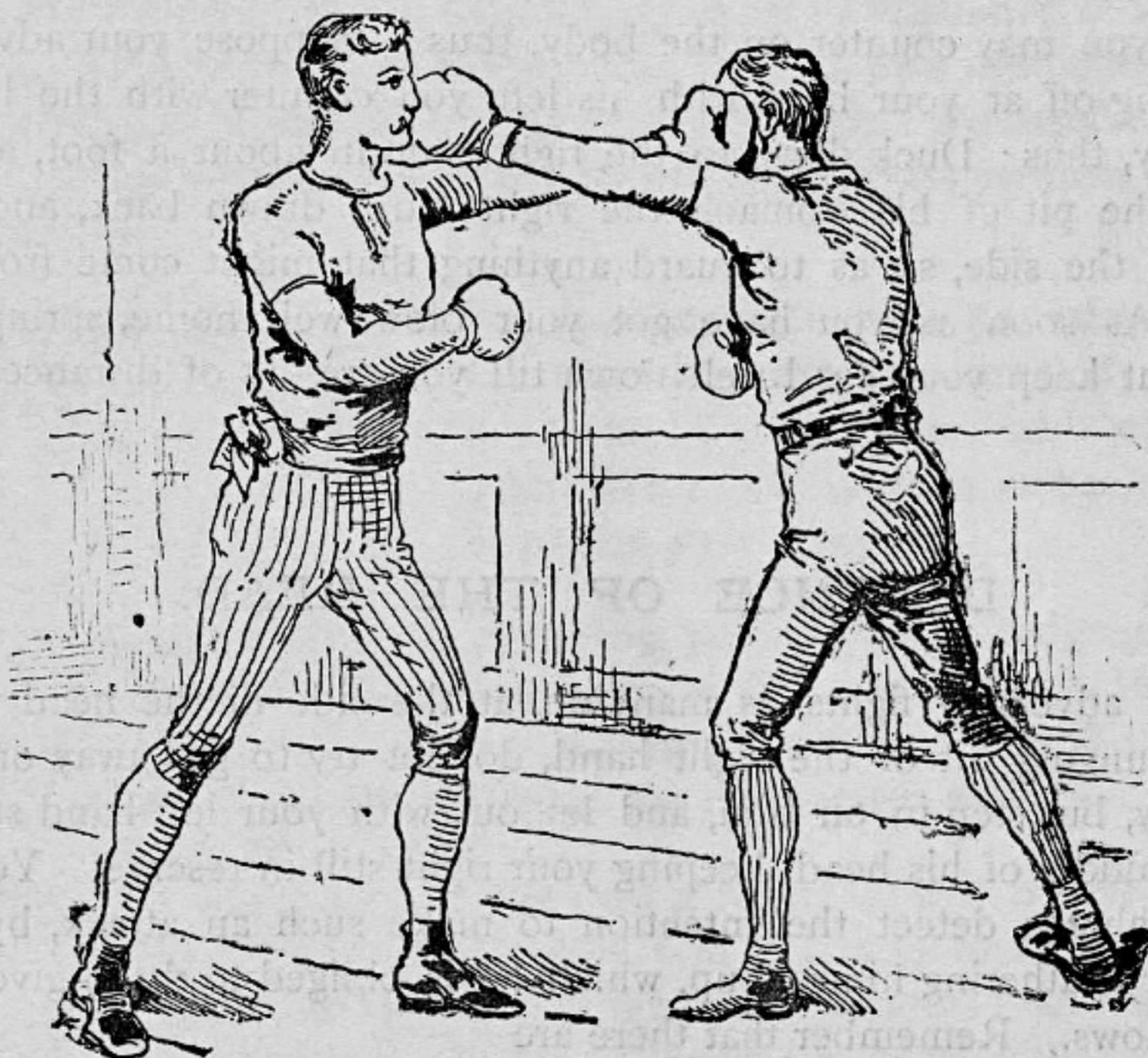


No. 1.—BOXING. BOTH MEN ON GUARD. (See p. 6.)

THE LEAD-OFF.

BE it remembered that the left hand should always be the leading-off hand—that is to say, the one that comes into action first. The left foot being advanced, the left hand is nearest the foe, and therefore you should not strike with the right hand first. If you remove your right hand from the position in which you were instructed to place it, you remove your body's natural protector. This blow should be well con-

sidered. See that you have room behind you to step back if your adversary attempts a counter hit. You may step in a couple of feet, after feinting to throw him off his guard, then deliver your blow, and duck your head to the right. Thus, if your adversary attempts to



NO. 2.—LEFT-HAND COUNTER ON THE HEAD. (See p. 10).

counter with his left, your head will be clear outside his arm, and his fist will pass over your left shoulder.

The stop for the left-hand lead-off upon the body, when you see your adversary intends it, is to hit him full in the face with your left, before he has time to duck his head. Keep your right arm down, across the mark.

COUNTER HITTING.

By counter hitting is meant both men striking out at the same time.

Our illustration, No. 2, shows a counter on the head with the left hand.

But you may counter on the body, thus:—Suppose your adversary is leading off at your head with his left, you counter with the left on his body, thus: Duck down to the right, step in about a foot, and let out at the pit of his stomach, the right hand drawn back, and held close to the side, so as to guard anything that might come from his right. As soon as you have got your blow well home, spring well back, but keep your head well down till you are out of distance.

DEFENCE OF THE HEAD.

If your adversary fights, as many do, at the side of the head with a round, lunging hit of the right hand, do not try to get away or parry the blow, but step in on him, and let out with your left hand straight in the middle of his head, keeping your right still in reserve. You can almost always detect the intention to make such an attack, by your adversary gathering himself up, which he is obliged to do to give force to his blows. Remember that there are

FOUR PRINCIPAL HITS,

NAMELY: Left hand at the body; Left hand at the head; Right hand at the body; Right hand at the head. And, of course, the guards must be prepared to stop those blows.

For guarding a left-hand blow at your body, put up the right hand on guard, at the same time throwing the left hand well across the mark, and at the same time step back about six inches.

Possibly your adversary will lead off with the left at your head. If he does, you will throw up your right hand as a guard (Illustration No. 3) to protect the face, and at the same time counter with the left.

If your adversary makes a right-hand body-blow, you having foreseen his intention, stop it by hitting him full in the face with your left, keeping the right down to protect the mark (Illustration No. 4). Or you guard it thus:—Bring the left side forward, and drop the left arm so as to cover the left ribs and front of the thigh. Be careful to press down the arm upon the body, or you will get a severe jar from the force of his blow.

If the adversary leads off at the head with his right, raise your left elbow and bend the arm so that the fist is nearest to the body, with the inside of the hand turned to the front. The elbow will be level with the forehead. Move back your right foot a little (say six inches) and lean forward. You receive the blow upon your elbow.

Hits are best avoided by guarding, jumping back, dodging the head aside, etc. A very slight movement of the arm upwards in front of the face is sufficient to cause a powerful blow to glance off. A movement of the arm downwards across the body wards off a body-blow.

When the adversary has received a heavy blow it is well to follow up with close work, so as to give him no time to recover himself. Right-hand hitting becomes effective in close quarters:—A man dodges his head to one side to avoid his opponent's lead-off with the left, and with his right strikes his opponent on the face. This is called a

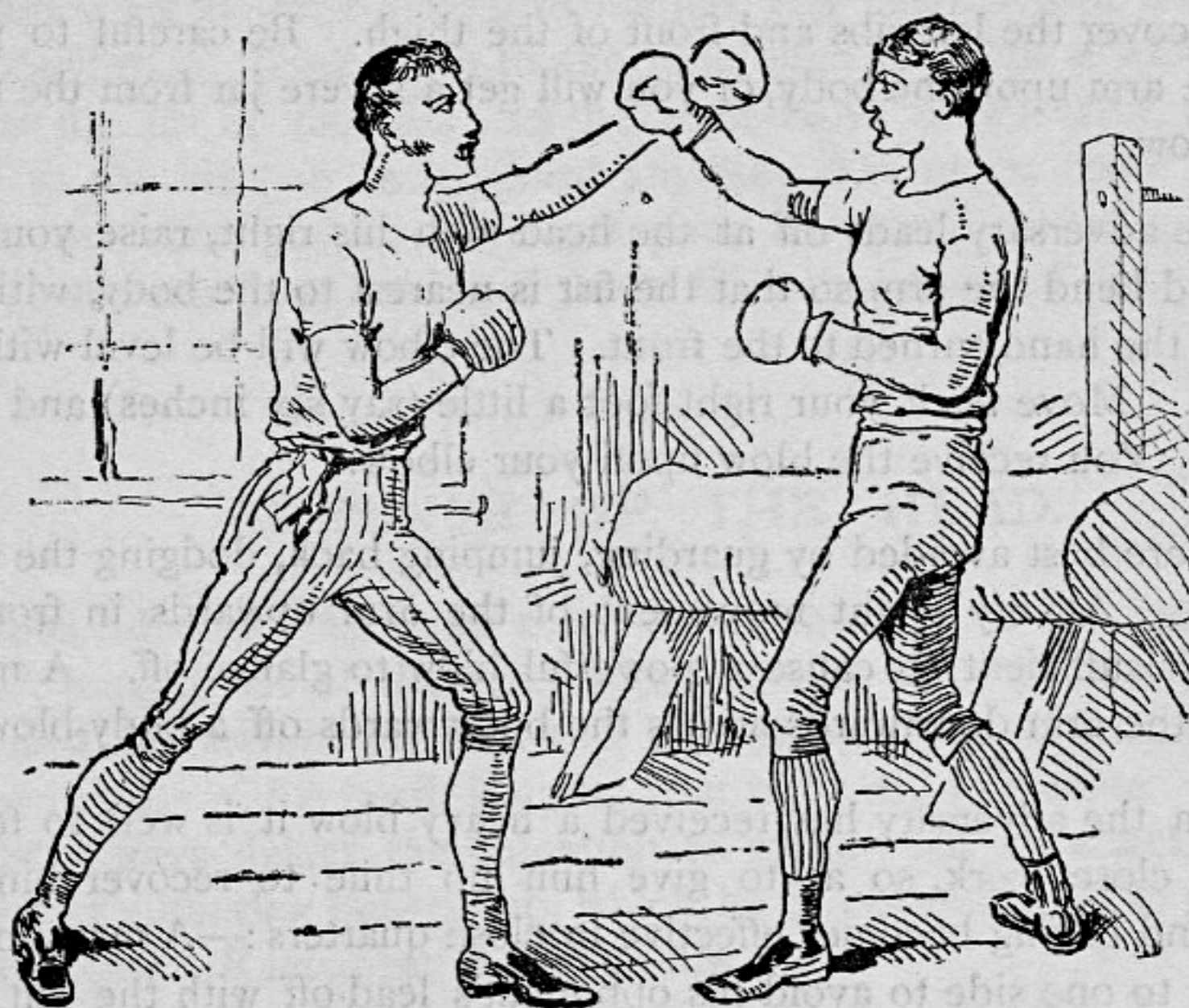
CROSS COUNTER,

BECAUSE the right hand crosses the adversary's left.

Another point is to drop the head quickly under the arm of the opponent when he strikes, and to deliver blows right and left when the

head is raised. Another point is to strike the opponent's left-hand blow aside with the palm of the left, and immediately hit him with the right.

Another is to strike up the adversary's left-hand lead-off left elbow, and immediately strike a chopping blow with the same hand.



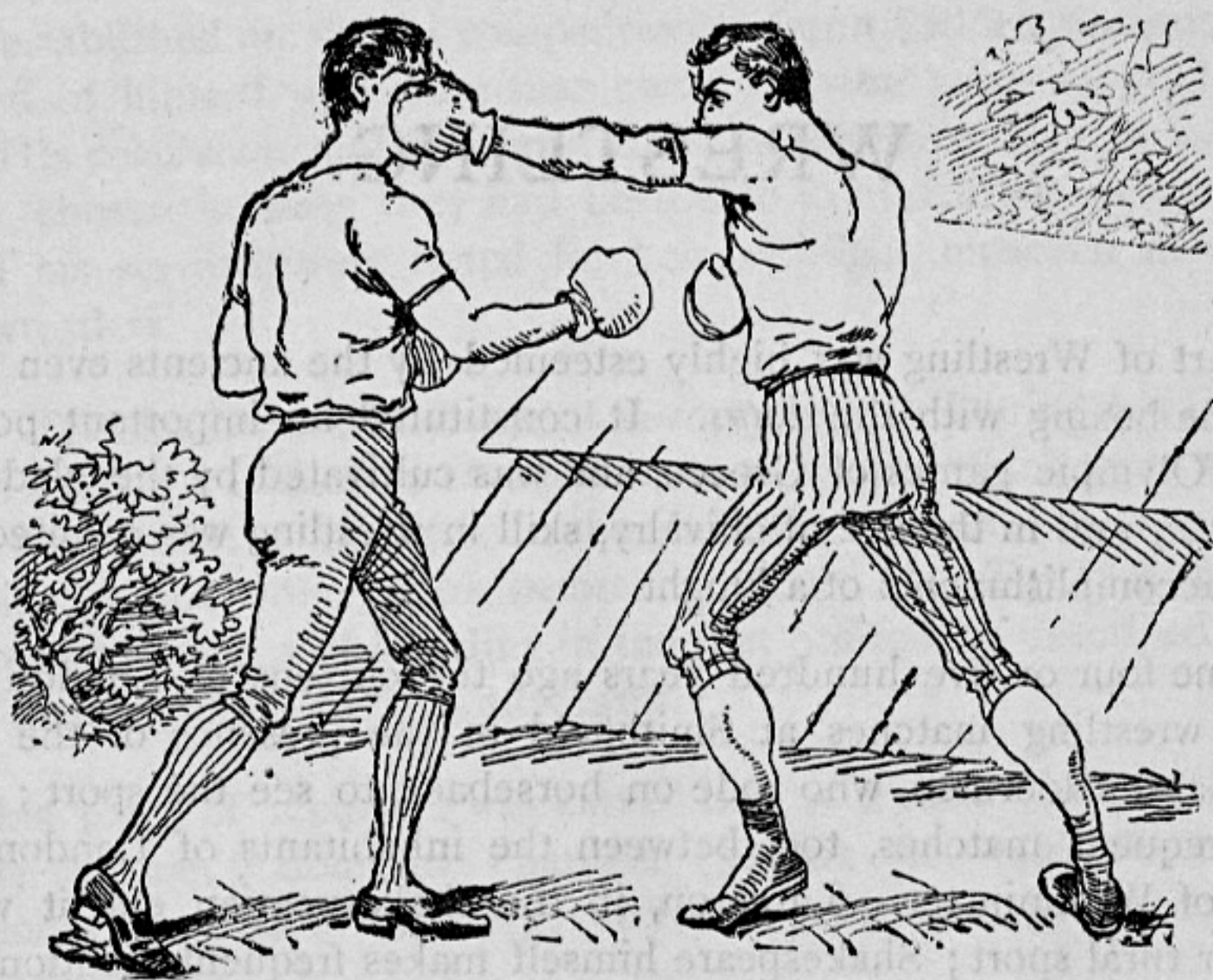
No. 3.—BLOW AT THE HEAD, AND GUARD. (See p. 11.)

These are the rudiments of the art of boxing.

To become a proficient one must practise constantly with proficient; the art cannot be taught entirely by books, though one may derive some good suggestions and maxims from them.

A great thing is to keep cool and preserve your temper; if you get angry the adversary at once has you at a disadvantage. Again, there is

much in one's mode of life. One who lives temperately will always have the advantage in boxing, and in all other athletic sports, over a glutton or a drunkard.



No. 4.—STOP FOR RIGHT-HAND BODY-BLOW (See p. 11.)



WRESTLING.

THE Art of Wrestling was highly esteemed by the ancients even more than the boxing with the *cestus*. It constituted an important portion of the Olympic games of Greece, and was cultivated by the gladiators of Rome ; and in the age of chivalry, skill in wrestling was counted one of the accomplishments of a knight.

Some four or five hundred years ago the citizens of London held public wrestling matches at Smithfield in the presence of the Lord Mayor and Aldermen, who rode on horseback to see the sport ; there were frequent matches, too, between the inhabitants of London and those of Westminster. Later on, in the Shakespearian era, it was a popular rural sport ; Shakespeare himself makes frequent mention of it in his plays, and in one of them (*As You Like It*), a wrestling scene is performed upon the stage.

In the time of the Stuart kings it seems to have been voted a boorish pastime, only fitted for rough countrymen ; but the countrymen still kept up the sport.

One of the greatest enthusiasts two hundred years ago, was a worthy baronet, Sir Thomas Parkyns by name, who was born soon after the restoration of Charles II., and dwelt at Bunny, a village a little to the south of Nottingham town. Sir Thomas was educated at Westminster and Cambridge, and at both places proved himself a fair classical scholar ; and at Cambridge he studied mathematics and mechanics, and their application to athletic feats. From Cambridge he went to Gray's Inn, where he studied the law, and also practised his favourite

sports of wrestling, boxing, and fencing, under the direction of the best professors of those sciences that could be found in London.

Sir Thomas was quite a young man when he succeeded to the title and ancestral estate, settled down at Bunny Park, and was soon made a Justice of the Peace of the county. But he did not neglect wrestling, for he established an annual competition at Bunny, which he sometimes wrestled in himself, and more than once won the prize—a gold-laced hat. His coachman and favourite footman were a couple of stalwart fellows, chosen because they had been able to overthrow the baronet; but all his servants were noted for being upright, muscular men, and good wrestlers.

Sir Thomas lived to the age of seventy-eight. During his lifetime he had formed a collection of ancient stone coffins which were ranged in the churchyard at Bunny. In the chancel of the church was placed, opposite his pew, some years before his death, his effigy in marble, in his wrestling dress, and standing in the first position as described in his book, ready to close with an adversary.

This piece of sculpture was carved out of a solid block of marble by the baronet's domestic chaplain (we are not told whether his reverence was also a wrestler); and the great barn at Bunny Park was his studio.

Shortly before his death, Sir Thomas selected one of the stone coffins for his own last resting-place, and by his will left the remainder to such of the inhabitants of Bunny who might choose to be interred in one of them.

Sir Thomas left behind him in Nottinghamshire the reputation of being able to throw an antagonist, quote the classics, and lay down the law at quarter sessions with any man in England. He was beloved by all his friends, tenants, and servants, during life, and regretted by them in his death, which occurred on the 29th of March, 1741, when he was in his seventy-eighth year. The wrestling competitions in Bunny Park were continued for about seventy years after his death, being kept up till about 1811 or 1812.

MODERN WRESTLING.

WRESTLING, in the present age, is practised in two distinct styles, namely, the North-country, or Cumberland and Westmoreland style, and the Southern, or Devon and Cornwall style. The Cumberland and Westmoreland wrestling is best known, perhaps, through the displays of the science which take place every Good Friday in London; so we will



No. 5.—CUMBERLAND WRESTLING. THE HOLD. (See p. 18.)

commence with a description of the art as practised by the North-country wrestlers.

CUMBERLAND & WESTMORELAND WRESTLING

WRESTLING should, if possible, take place on a flat surface covered with turf, and free from stones. A flat surface can always be obtained, but in London the turf-covered surface is not always to be procured; then

let the surface of the wrestling arena be covered with tan or garden mould, well levelled and trodden down.

The men prepare by taking off their shoes; if knee-breeches are not worn, the trousers must be tucked up to the knees to prevent the adversary's feet getting entangled with them; then they strip to the close-fitting guernsey under-shirt. These precautions are necessary, as wrestling is rather rough, though not necessarily dangerous, play. Being placed in position opposite each other, the first thing to do is to



No. 6.—THE HIPE. CUMBERLAND WRESTLING. (See p. 21.)

TAKE HOLD.

IN the hold, each wrestler has his right arm inside the adversary's left, and his left arm outside the adversary's right; each has his head over his adversary's right shoulder. The feet should not be in a direct line before the adversary, but the legs wide apart, and the left foot eighteen inches or two feet (according to the person's height) before the right foot.

The legs should be almost straight, and the body's weight should be almost entirely supported on the right; the back should be rather convex; the shoulders should be squared, and the breasts of both men so laid against each other that their collar-bones may be in the same line. Thus each has an equal use of his arms, which would not be the case if the breast of one were below that of the other; for if one shrink his breast under the other's in taking hold, he has an advantage, for he deprives his adversary of part of the use of his right arm by bending it down by the pressure of his own left.

The hands are clasped behind the adversary's back, and the best way of clasping them is by bending the fingers of one hand, keeping them close together, and putting them inside the fingers of the other hand, which are bent in the same way, making, in fact, a couple of hooks of the hands. The back of the left hand should be brought to press on the antagonist's right loin, just between the hip and the small ribs. This method of clasping the hands gives more play and freedom to the wrists than the laying hold of one wrist with the other hand, or placing the fingers of one hand between those of the other. (See Illustration No. 5.)

Many wrestlers are fond of leaning to the left side, a habit acquired while in their novitiate by the desire of seeing their opponent's feet, or at least his right foot. This latter circumstance is of no material advantage of itself, as it is the feel, and not the sight, which generally regulates the movements of a good wrestler, especially at the commencement of a contest, as is sufficiently evident from the fact that one man, decidedly the master of another, will throw him blindfolded. This lean to the left, as with many it is a supposed advantage, and, therefore, often a considerable obstacle to their getting hold, is worthy of some consideration in regard to its utility, both in assaulting and defending; and, therefore, though a dry and complex subject to some of our readers, yet, as many wrestlers will deem it important, it is our duty to attempt some elucidation of the subject.

It must be sufficiently evident to all that leaning to either side is a deviation from the natural and true centre of balance, and, of course, will lay some stress upon, or partly brace, the muscles of the opposite

side. Thus, if the lean be to the left side, the muscles of the right, from the neck to the foot downwards, will be proportionally braced, as those on the left are contracted in with the body; and part of the weight of the body, by being thrown upon the right arm of the opponent, will detract in a corresponding degree from the weight upon, or firmness of, the feet upon the ground. Now it is certain that the easier and firmer any wrestler feels himself upon the ground, the less stress there will be upon the arms and breast, and that when all the powers of the frame can at once be brought effectively into action, the more vigorous will be the attack.

It is to be remarked that these obstacles apply even to an attack with the left leg, while the lean, being from the right, must, of course, greatly detract from the force of any intended effort to throw an opponent to that side, and the position itself totally precludes the idea of an effective buttock, because, instead of facilitating the act of getting the foot partly across, or the breast underneath, it acts in the very reverse, by contributing to place the body on the outside, an unavoidable consequence of the lean. As for buttocking with the right side, there are very few who ever attempt it, except it is after an outside stroke with the left leg; because in taking hold, the left arm is always above the right, and, consequently, when the hold is loose, there is no material obstacle to prevent that side from being thrown in. Notwithstanding this, there are some few who contrive to throw in the right side with considerable effect; yet, against a good wrestler, it must always be considered a losing chance.

It is observable that these remarks apply to the act of taking hold before the contest is begun. The lean to the left acquired after, or during a struggle, is quite a different thing. It is then a certain sign, either that the opponent has lost all command of the hold, or that both parties have their arms round each other's neck. If the former be the case, it necessarily implies that the party who has the lean has broken his opponent's hold, has himself got a commanding one, is standing perfectly at ease, and is nearly sure of the fall; while his adversary, scarcely able to preserve an upright position, and without hold, is incapable of making any offensive effort which is likely to succeed. The only thing he can do is to attempt to get his side in, and try to

buttock ; but the other, perfectly aware of his movements, will probably catch him under the ribs, and often dispose of him with ease and safety.

If both parties have lost hold of the back, he who has the lean is much more advantageously situated than his opponent. He stands freer with his neck and easier with his body, and is, consequently, more at liberty to assault or defend with a much greater prospect of success. As the two most important objects in wrestling—namely, hold and feeling with the breast—are, in that situation, of comparatively little consequence, a view of the right leg becomes an object of some consideration, as it implies the fact of the right arm being more up, and the left more down, than his antagonist's (if the men have any hold) can possibly be, as the left buttock is then the only attack that his opponent can make, and which he cannot make without moving the right leg. On the other hand, the person possessing the lean is by no means in so confined a situation. By standing perfectly at ease he can choose his time of assault, or is fully prepared to avail himself of any effort his antagonist can make ; and if he be a good striker with the left leg across the shin, he has every chance of doing so with success, which he ought not to defer doing, lest his antagonist should wrench his head loose, and thus oblige him to forfeit his advantage by taking a fresh hold.

Having taken hold, the wrestlers wait for the umpire to give the signal, which is

"BEGIN!"

THEN each man is at liberty to improve his hold in the best way he can, *though without altering the clasp of the hands*. It is then quite fair to shrink under your adversary's breast, if you can, and so pinion his right arm by the pressure of your left close to his elbow. If this can be done it is a very great advantage, and for this reason many good wrestlers prefer slack holds to begin with. But, having the word to

begin, the question is, Who shall have the first fall? And in order to win a fair fall, the man who throws must—

1. Have held his fingers or hands clasped in exactly the same manner, and without letting go, from the beginning of the wrestle till the end of the fall.
2. He must either fall on his adversary or not at all.
3. He shall be considered to fall on his adversary if he falls with only one leg across him.

THE FALLS.

THE principal falls or throws in the Cumberland wrestling are: The Hipe, the Back Heel, the Buttock, the Cross Buttock, the Lock, the Knee Blow, the Chip, the In and Out, the Stroke with one Leg and then with the other, Hamming, Grandy-Stepping. To begin with the first-mentioned,

THE HIPE.

THIS is rather difficult to execute, as there are several movements which must be performed at the same time. The hipe is most frequently executed with the left leg, in which case you suddenly lift your adversary off the ground, and swing him and yourself round to the right; at the same instant you strike the inside of his right thigh with your left knee, pitching him with your right hip. Thus his body, swinging round to the right, and his legs being kept off the ground by the action of your knee, the adversary will be thrown out of balance, and must fall; and, unless you are very clumsy, you will fall on top of him. (See Illustration No. 6.)

The right leg hipe is, of course, the reverse of the above; you strike the inside of his left thigh with your right knee, etc.

To stop the Hipe.—When your adversary attempts to lift you, you must endeavour to shrink your breast under him, so as to keep upon the ground. If he strikes at you with the left leg, you must meet it with your right, and *vice versa*. You can hardly avoid being thrown if your foe succeeds in lifting you; but if you succeed in shrinking your breast under him, your hold will be much improved. It is possible to stop the hipe by clapping the knees firmly together the instant the adversary begins to lift; thus you prevent your foe getting his leg between yours.

THE BACK HEEL,

SOMETIMES called *Heeling*, or *Catching the Heel*. This is done by throwing one of your heels—say your left—behind the adversary's right with such strength and rapidity as to force his foot forward, while at the same time you throw the whole weight of your body forward upon him, so as to force him backward. He is bound to fall upon his back, and you on top of him. (See Illustration No. 7.)

When this attack is vigorously made it is difficult to stop. The best plan is to slacken your hold as much as you can without letting go, planting the feet as firmly as possible upon the ground, and throwing the weight of the body well forward. But if you are quick in your movements, you may have time to *hipe* the leg which your adversary puts forward to back-heel you.

It happens at times that you cannot back-heel your adversary at once, yet, by keeping the heel behind him, and pressing forward, you may at last throw him by gradually getting him out of balance. This is called "Hankering the Heel."

BUTTOCK AND CROSS BUTTOCK.

IN both these movements it is necessary to twist the body sideways, so as to get one of your hips under your antagonist. A slack hold enables you to perform these throws with greater ease than a close one. They are generally performed with the left hip, but may be done on either side.

To buttock your adversary with the left hip, you twist your left side round so as to get your hip under his belly, and then you pull strongly with your arms, so as to keep him on your buttock. You then twist yourself suddenly round to the right, when he will be lifted off the ground, and as you both keep turning and falling at the same time, he will fall under you.

In the cross buttock the side is twisted *in*, but at the same time it is so much twisted round that the back is almost turned to the adversary, and the leg of the same side (say the left) is placed across his left leg; then you swing round, falling with and upon your adversary.

When the buttock and cross buttock are well performed, it is difficult to make any defence against those movements, because you are lifted off the ground and held upon your adversary's back; but if you perceive his intention in time, you may save yourself by what is called

THE LOCK.

TAKING the Lock from behind, and at the same time crouching and drawing your head from under his arms. The lock may be taken with either leg, but as the buttock and cross buttock have been described from a left-hand—or rather left-legged—point of view, we will choose the left-leg lock.

Pass your left leg between those of your adversary, and passing it backward, then outward, and then forward, till your toe is as much as possible in front of his shin, you will have twisted your leg round his, thus locking those legs. But be careful when doing this not to bend too much forward, or your adversary will perhaps throw you forward; if not, he will endeavour to prevent your rising.



No. 7.—THE BACK HEEL. CUMBERLAND WRESTLING. (See p. 22.)

Having successfully accomplished the lock, you will find yourself standing almost by the side of your adversary, when your best play will be to endeavour to throw him backward by giving your own body a swift forcible swing round to the left.

But if by mischance your adversary takes the lock upon you, he will endeavour to throw you upon your back, which you must prevent by keeping the weight of your body well forward, but at the same time be careful lest he throw you in that direction, for while locked as described both parties have the power of throwing forward.

OUTSIDE BLOW WITH THE KNEE.

IF after taking the hipe with the left leg you find your adversary still stands, strike the outside of his left knee with your right, still continuing to turn to the right. Or if you hiped with the right leg, then strike his right knee with your left. The outside blow with the knee is, in itself, a very effective movement when smartly performed; and it is effective when combined with other movements, but it must be done with quickness and force.

IN AND OUT.

THIS movement—which is very useful as an auxiliary to or in combination with other attacks—is performed in this way: you strike the opposite leg of your opponent in such a manner that your knee is outside his knee, and your foot is inside his ankle; thus the shins are crossed. Perhaps you think it will be rather painful for your own shin as well as for your opponent's; but you must not mind bruised shins or limbs or ribs, if you aspire to become proficient in wrestling.

THE CHIP.

THIS movement is performed by striking the hollow of the foot against the outside of the antagonist's ankle, at the same time that you swing him round to the same side as the leg you strike.

THE STROKE WITH ONE LEG AND THEN WITH THE OTHER.

THIS consists of two separate actions: In the first place you give either the blow with the knee, the chip, or the in and out, or some such movement; the second is a blow across your adversary's shin with the leg. If you have administered the chip or the blow of the knee with the left leg or foot, you must immediately place that foot upon the ground, and strike across the antagonist's left leg with your right, at the same time swinging him round to the left. It requires some practice to do this well, but it is the prettiest play in the Cumberland wrestling when it is well performed. You may reverse the practice if you think it advisable, performing the first action with the right leg: in either case it is a telling stroke, and one very difficult indeed to guard against.

HAMMING AND GRANDY-STEPPING.

HAMMING is something like back-heeling, both in the method of attack and the defence. But the attack is made behind the knee of your adversary, instead of behind his ankle. You will scarcely find it possible to hipe your foe when he attempts to ham you, yet you may overthrow him by forcing him over to the same side as the leg he attempts to ham you with.

Grandy-stepping consists in getting one of your legs behind both your adversary's.

Having thus described the style practised by the men of Cumberland and Westmoreland, we must next give our consideration to the

DEVON AND CORNWALL WRESTLING.

There is a difference—but only one difference—between the wrestling of the men of Cornwall and those of Devonshire; and it is rather an important difference. Kicking the shins is allowed in Devonshire, but not by the Cornish men; therefore the Devonshire men wrestle with their shoes on, and it is said that they bake the soles of those shoes to harden them, before commencing. In former times horn tips at the toes of the shoes were worn; we believe, however, that they are now prohibited. The wrestlers are permitted to bandage their legs, but still their shins get very severely punished.

Kicking is, we imagine, improper, therefore our description of the Devon and Cornwall style is to be read *minus the kicking*.

This style depends more upon personal strength than the North-country wrestling, but still some degree of art and quickness is required in it. In Devon and Cornwall wrestling a fall is not counted, unless both shoulders of the man who is thrown come to the ground exactly at the same instant.

DRESS.

THE dress is most important in this style of wrestling, for the hold is upon the dress, not upon the body, of your foe. After stripping to the shirt, and turning up the trousers, unless the wrestler wears breeches, each player puts on a loose jacket of strong canvas, reaching down to the hips, and fastened in front with two strings. These strings, which are of the same length in all the jackets, should be tied so as to leave the front of the jacket open, as this prevents the adversary taking so firm a hold as he could if the jacket were not so loose. The sleeves of the jacket are loose also, for the wrestlers are very fond of taking hold at the wrist or elbow. The wrestlers, in fact, hold each other by the jacket, and by nothing else, though they are at liberty to alter the hold as often as they please.

THE HOLDS.

THERE are two holds, one used in what is called the "*Forehand-play*," and the other in the "*After-play*." The forehand play is the most favourite. To begin, you must stand with the feet as wide apart as it is possible to put them without impairing your strength, the right foot



No. 8.—THE HOLD. DEVONSHIRE STYLE. (See p. 29.)

foremost; bend the knees and lean forward. Hold your hands in front of you, ready to take the most advantageous hold possible of your adversary's jacket.*

In order to get the best hold for the forehand-play, you must from

* This is the attitude in which Sir Thomas Parkyns is represented at Bunny Church. But he wears a coat descending below the hips, almost to the knees.

the above attitude dart out your left hand, and seize your adversary's right sleeve at the wrist or elbow, and at the same time you catch the right-hand side of his jacket, just above the hip-bone, or you may pass the hand round by the left side of his neck, and endeavour to catch hold of the right shoulder of his jacket. The movements of the two hands must be instantaneous, and the instant they are executed you must turn your-



No. 9.—CROSS HEAVE. DEVONSHIRE STYLE. (See p. 31.)

self round to the left, so as almost to get your back to your antagonist, remembering to keep a firm hold, and throw your weight forward. Thus you will have the forehand-play, and he the after-play. To get the hold for the after-play, seize your adversary's left collar with your right hand, and pass your left round his back to his left loin. But the forehand-play is so much the favourite, that a wrestler will seldom object to your seizing him for the after-play.

Suppose you have secured the forehand-play, you may then proceed to take the Outside Lock, Inside Lock, Cross Heave, Cross Lock, and Cross Buttock. Begin, we will say, with the

OUTSIDE LOCK.

HAVING twisted yourself round, as before described, so as to turn your back to your foe, throw your right leg over the outside of his right leg and twist your foot round, so that your toe comes to the inside of his ankle; and while you hold so close with your hands as almost to lift him off the ground with your right hip, pull him over his right side by twisting yourself to the left. As you both keep at once turning and falling, he will come upon his back, and you will fall upon him. Or, if you do not succeed in throwing him, you can rest with your leg hanging over his.

The defence against the outside lock is this: If the adversary's head be under your arm, he will most probably take the

INSIDE CLUMP,

By striking the inside of your left shin with the outside of his left foot, pushing your foot forward, and twisting you round so as to make you fall on your back. But if his head is not under your arm he will probably prefer the

OUTSIDE CLUMP,

WHICH he will endeavour to accomplish by throwing his left leg over your left thigh, and pressing you either backward or forward as may suit him. If he throws you backward, he will try to turn himself as you both come to the ground, so as to fall on his left side, and make you fall on both your shoulders.

THE INSIDE LOCK.

THE inside lock may be taken for either a backward or forward throw. For a forward inside lock twist your right leg round the adversary's left by passing your left leg between his, and bringing the toe round to the front of his shin; then proceed as in the outside lock.

To stop the forward inside lock, when your adversary has you in that position, you must pull strongly with your left arm round his loins, or press with your left hand against the back of his head, which will bring his head to the ground.

THE INSIDE LOCK BACKWARD

Is thus executed: After twisting your right leg round the adversary's left, turn yourself forcibly to the right; then you will both fall—he on his back, and you on your right shoulder.

To take what is technically known as the

CROSS HEAVE

FROM the forehand-play, slip your right hand round your adversary's right side to his left loin, so as to have him under your right arm, and slip the left hand along his belly, so as to get hold of his left elbow.

This is the only throw in which the parties are exactly in the same position. All, therefore, depends upon the promptitude with which the position is utilised—if you are quick enough and strong enough, you may throw your adversary heels over head.

In the Devonshire wrestling, the Hip is the same as the Cross Buttock in Cumberland wrestling.

* * * * *

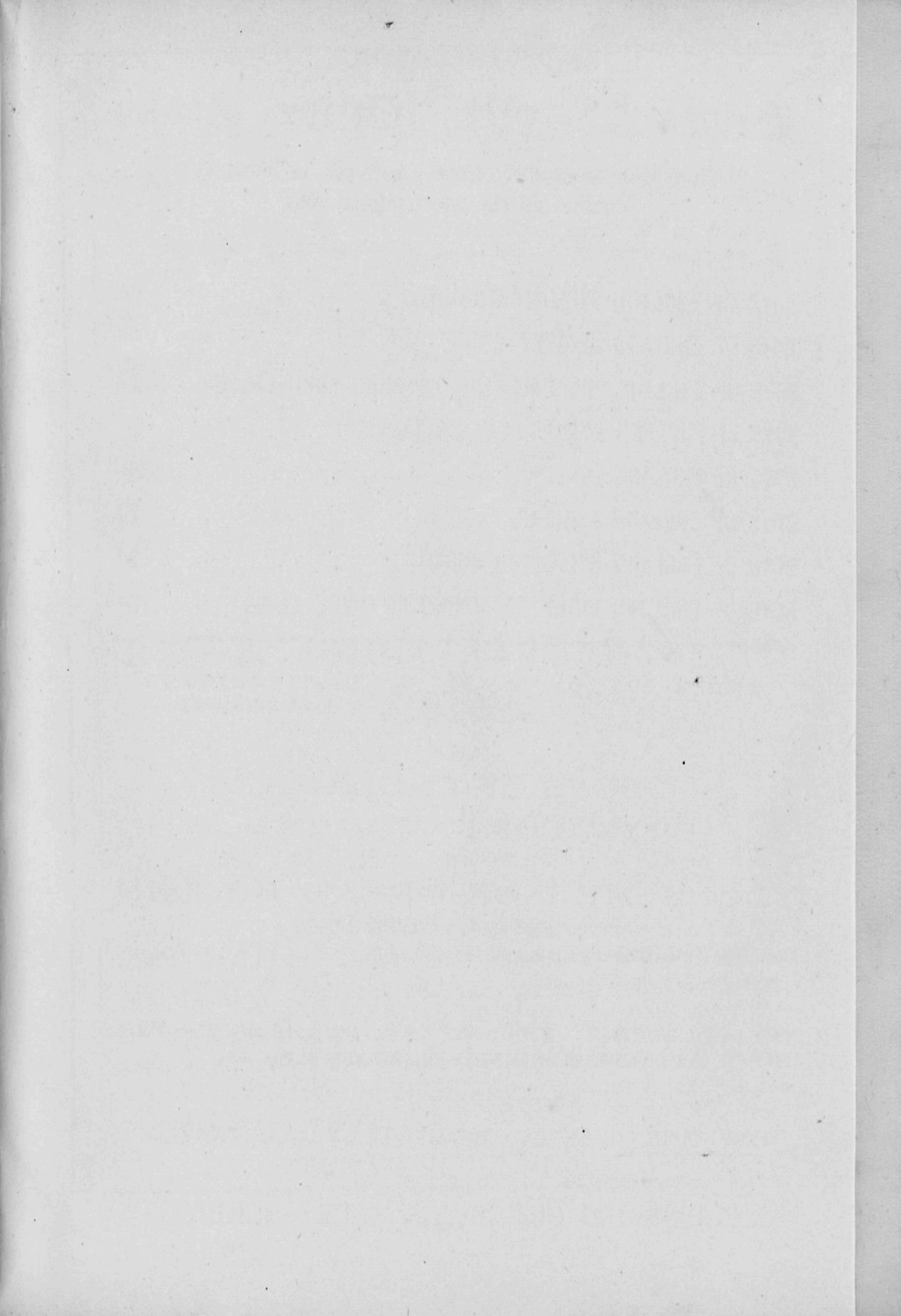
These are the principal falls and defences ; but in wrestling, as in boxing, fencing, or whist-playing, there are many subtleties, both of attack and defence, that cannot be learnt by rule, or even described by pen, but must be acquired by patient practice ; and the motto for both Boxers and Wrestlers should be—PRACTICE MAKES PERFECT.

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